Five Days To Die
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Issue Two Script
22 Pages

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Recap Text for IFC:
Yesterday Ray Cricara, his wife Debra, and his daughter Suzie were hit at high speed by a truck. All of them were rushed to the hospital. Debra died in surgery. When Ray awoke from his injuries, a shadowy figure stood over him but ran out when Ray tried to question him. Ray is convinced that his criminal prey, Hoverman, put out a hit on Ray and his family—and that the danger has not yet passed. The doctors told Ray of his wife and daughter were in surgery. Ray, was miraculously ambulatory, however he has a severely sprained wrist and a life threatening brain injury that will kill him in five days.

Upon his return to the hospital, Ray discovered that his wife passed away during an operation. Now, with his wife deceased and his daughter at death's door and still in surgery, Ray has chosen to protect what's left of his family at all costs, even if it means abandoning his daughter in her time of need. But he must move fast because Ray's only got four days left before he dies…

Page 1

Panel 1
SPLASH page! Ray's face getting water thrown in it. This is close on Ray's face and the water scattering across it. Make it big. Looks like he's being in an interrogation scene from some stupid action flick. The truth is, Sarah, Debra's sister who has just arrived from out of town and learned that Ray bolted from the hospital, has (knowing he has a head injury) thrown water in his face to wake him up. It should look violent, but it's not doing any damage. Ray's been asleep until this point, so his face and head are flapping off to one side from the sudden shock.

1. Sarah: Answer the question, Ray!

2. Caption: Friday, 6:44 am.

3. Caption: Day 2.

Page 2

Panel 1
Reverse angle. We're looking straight on at Sarah passed Ray in foreground and in profile (wiping his face off).

1. Sarah: How could you—how could you leave while my sister—your <u>wife</u>—was <u>FIGHTING FOR HER LIFE?</u>

2. Sarah: And you? What? What did you have to do that was so goddamned important?

3. Ray: Sarah…

4. Ray: <u>**So**</u> glad you could make it…

Panel 2
Sarah gets right in Ray's face—tight on the two of them. She's crushing the paper cup she threw the water from in her hand in front of Ray's face. The implication is clear, she wished that was his throat she was holding.

5. Sarah: My sister may have found you charming, asshole. But I don't.

6. Ray: <u>Hey!</u> Sarah, I'm sorry. I really am. I should have been there for her.

Panel 3
Sarah releases Ray. She backs off. Focus on Ray as he looks confused.

7. Ray: I should have… I just… should have been there.

8. Ray: It all happened so fast… we were in an accident.

9. Ray: In an accident. And when I came to, someone…

10. Ray: …someone was in my room trying to <u>kill me.</u>

Panel 4
Sarah steps closer, lifting Ray's head up to look at her in the eyes.

11. Sarah: Ray? Are you okay?

12. Ray: Guy tried ta kill me. Maybe all of us. I don't know.

13. Ray: Deb was in surgery. Suzie too. I—I had to—

14. Sarah: Had to what?

Panel 5
Extreme close up on Ray. He’s looking right at us/Sarah. Still looks kind of wounded.

15. Ray: Had to get the sonuvabitch who did this to us.

Page 3

Panel 1
Widescreen panel. Sarah turns and is walking away from Ray. She's still angry, but calming herself down for now. Ray in back ground behind her. We can now see Suzie's bed to the side of where they were both just standing.

1. Sarah: Suzie's still unconscious. She'll be glad to see you when she wakes.

2. Sarah: Make sure you're right here beside her when she does.

Panel 2
Close up on Ray. He's quiet and sad.

3. Ray: Just protecting my family, Sarah.

4. Ray: I'm not a monster

Panel 3
Red panel, flashback to Ray shooting one of the drug dealers just hours ago. Chee, you can either repeat the spread exactly (but with Ray in red) or draw it new to fit the page. Either way.

Panel 4
Same shot as panel 2, but Ray is yelling—outright screaming after Sarah—full of rage and guilt, maybe crying a little if you want.

5. Ray: I'M NOT A MONSTER!

Panel 5
Ray slumps into the chair next to his sleeping daughter.

Panel 6
Ray grabs her hand.

6. Ray: I'm here, baby.

<u>Page 4</u>

Panel 1
We meet Hoverman on a golf course for the first time. Establishing shot of Hoverman, dressed almost entirely in white, well dressed, as one would expect. He's swinging his gulf club and ball is flying through the air (he's using the driver) and a good amount of dirt is kicked up with it. He has three bodyguards with him and golf cart parked behind them.

1. Hoverman: Ugh!

2. SFX: WAK

3. Robbie: You can't really like this game, Mr. Hoverman. Can you?

4. Stevie: Oh, here it goes…

5. Caption: 7:11 am.

Panel 2
Tight on Hoveman as he watches the ball travel. He's still lowering his shot almost in slow motion as he watches. He's emotionless while tracking the ball.

6. Hoverman: Like it? I <u>***love***</u> it, Robbie! Takes my mind off business. Clears my head.

7. Robbie: Seriously? It's for pansies.

Panel 3
Hoverman turns to his two bodyguards, pointing his driver at them.

8. Hoverman: You'd call <u>***me***</u> a pansy?

9. Hoverman: You too, Stevie?

10. Robbie: Well, being as you're the boss and all, maybe not a "pansy." More like a…

11. Stevie: "gentle giant." …Sir.

Panel 4
The Third bodyguard peps up as they all start moving down the hill towards Hoverman's ball.

12. Marky: Sorry, guys, I gotta go with Mr. Hoverman on this one. I mean, after what we pulled off last night—<u>shit.</u> I'm <u>***never***</u> gonna fuck with you, sir.

13. Hovermann: Come again, Marky?

14. Marky: I just heard this morning about that cop… what's his name? Ray Crisario or something? You kept that nice and quiet. A real clean job!

15. Hoverman: Crisara? What ***<u>ARE</u>*** you talking about?

16. Marky: He got all messed up. Hit by a truck.

17. Robbie: What kind of truck?

Panel 5
Robbie just starts laughing to himself hysterically.

18. Marky: The Mack kind.

19. Robbie: Oh, man, that is priceless!

20. Marky: His whole family's in the hospital. Kid and everything.

21. Robbie: Oh! Oh! Even better. That lousy pig had it comin'!

22. Hoverman (off panel): Robbie…

<u>Page 5</u>

Panel 1
Large panel. Hoverman hits Robbie in the knee with the driver—not breaking it or anything but enough to really get his attention.

1. Hoverman: …Shut it!

2. SFX: THWACK

3. Robbie: Gah! Sonnuva—!

Panel 2
Hoverman is indicting all of them in his angry speech. All three guards are taken aback by his reaction. Robbie still holding onto his knee, hopping on one foot.

4. Hoverman: Crisara <u>***IS***</u> a royal pain in the ass. It's one thing to want a guy out of the way—pay him off, threaten him—but it's another to harm a child. What do you think I am—some kind of monster?

5. Hoverman: It's no great loss to me if Crisara dies. But I would never want his daughter hurt.

6. Marty: You want us to do something?

Panel 3
Hoverman continues down the hill leaving the rest to tend to Robbie who is clutching his own knee.

7. Hoverman: Send some flowers, I don't know—but don't touch her. <u>Or him.</u>

8. Hoverman: With Crisara laid up in the hospital, assume that we're going to have some increased attention from the boys in blue for a while. I want everyone on their best behavior—on and off the clock. You guys understand me?

9. Robbie: Ow, man. This really freakin' hurts.

Page 6

Panel 1
Close up on Ray as he's asleep in the chair again. He's waking up.

1. Ray: Huh? Whuzzat?

2. Caption: 9:32 am.

Panel 2
Pull back to reveal Suzie's bed is empty. Ray is jumping awake looking for her, really freaked out—like more freaked out than he should be. His first thought is that Hoverman has taken her, so he's really, really freaked.

3. Ray: Suzie?

4. Ray: <u>They got you?! I was right here!</u>

Panel 3
Sarah comes into the private room, running.

5. Sarah: It's okay, Ray…

6. Sarah: …They've moved her.

Panel 4
Ray's hands are shaking as Sarah quickly takes pity on him. She's almost hugging him—seeing how upset he is.

7. Ray: She's okay? I mean, I was right here, how did I miss that?

8. Ray: My god, anyone could have taken her.

9. Sarah: They moved her to a recovery room. That's good news.

10. Ray: Uung… Oh, God…

11. Sarah: It's okay, Ray. Calm down. I was here with you the entire time… we didn't want to disturb you. You need your rest, too.

12. Sarah: You've been out of sorts, Ray. Confused and ignoring the doctor's orders. They think the damage to your brain might be more severe than at first believed. But listen…

13. Sarah: …Suzie's already lost her mother. If you keep running around like this, she'll lose her father, too.

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Panel 1
Extreme close up on Ray's freaked out/worried eyes. It's dawning on him that he can't protect Suzie in the hospital. He's about to have to leave again, but Sarah doesn't realize yet that that's what he's going to do.

1. Ray: Anyone…

2. Ray: Sarah…

Panel 2
Ray has pulled back and is facing Sarah now.

3. Ray: I can't protect her here. If the doctors can…

4. Ray: <u>I have to go.</u>

5. Sarah: Of course, Suzie will want—

6. Ray: No, Sarah. I have to <u>go.</u>

Panel 3
Close on Sarah. Lip quivering and tears welling up in her eyes. Silent panel, very close on Sarah's emotional face.

7. Sarah: No. Oh, no you <u>***do not!***</u>

8. Sarah: You're not going to run out on your daughter, too!

9. Sarah: You march over to recovery and you—

Panel 4
Ray, knowing he has not time to waste, has gotten up and walked passed Sarah. He doesn't have time to waste. Sarah is still half stooped over (as long as that doesn't look stupid), but their backs are to each other as Sarah is turning after Ray.

10. Ray: No time to argue.

11. Sarah: Ray!

Page 8

Panel 1
Ray turns, giving Sarah this much time. He's holding his hurt arm close to his chest, slightly bent so that his wrist is about at mid stomach.

1. Ray: I know you don't understand.

2. Ray: And I know you'll never forgive me.

Panel 2
Tighter on Ray's face.

3A. Ray: But I know
3B. Ray: I KNOW
3C. Ray: this is the right thing to do.

Panel 3
Extreme close up on Ray's face. He means what he's saying.

4. Ray: I've got a couple days here. A couple of days left to find whoever is trying to kill me and my family.

5. Ray: I know you don't think much of me, Sarah. And you're right, Debra could have done a lot better than by marrying me.

6. Sarah: You keep telling yourself that, Ray!

7. Ray: But please try to understand. This is not what it looks like. I'm not running away from her—from Suzie either. Leaving here is the hardest thing I've ever done.

Panel 4
Extreme close up on Ray's eyes as a tear begins to roll out of one of them.

8. Ray: I want to stay. I ***want*** to be here to comfort Suzie. That's what I want to do.

9. Ray: But What I need to do—for Suzie—is go out there and find who is doing this. I need to protect her and I can't do that sitting around here.

Panel 5
Pull back out to a head and shoulders shot of Ray. Bowing his head slightly and beginning to turn away again. Heavier shadows if you can manage.

10. Ray: I know that, despite the fact that we can't stand one another, we both know that we do love each other… Christ, we're family, Sarah! I am truly sorry… but I do have to do this…

Panel 6
And Ray is gone again.

<u>Page 9</u>

Panel 1
Matt gets out of his police car, parked on the side of the road. It's beginning to drizzle rain. Not too hard but we should notice it in this scene. Just so you know, Chee, Matt's found the truck that hit Ray and his family last issue. The idea here is that it was stolen by some kid out for a joyride who ditched it instead of being caught, but we don't want the reader to know that yet. The scene itself is calm. Not a lot to see on this road. Lined by trees and bushes, no houses. Massive tire tracks go off the road here and there is a whole in the tree line where the truck went through. The truck is on the other side. No driver to be found, but we don't see any of that yet.

Note: Be sure he's carrying a hand-radio on his belt, please.

1. Caption: 7:30 am.

Panel 2
Matt walks along the tire tracks through the mud. He's getting a poncho out. Probably, we've got the camera behind Matt and over his shoulder giving us the clear view of the tracks.

Panel 3
Matt walks to the tree line and we see the hole for the first time. He's putting on the poncho now.

Panel 4
Matt walks into the tree line cautiously. No gun drawn or anything, but he's noticing the broken branches and messed up trees.

Panel 5
Tight on Matt's face as he knows he's found what he was looking for.

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Panel 1
We see the cab of the truck and it's just hidden behind these trees. It's darker here under the trees. The truck is in relatively okay condition but it's covered in dirt and mud, including the license plate.

Panel 2
Close up on the license plate as Matt rubs mud off of it. It reads CRS 717. California license tags.

1. Matt: Hey, Mel, I need you to run a plate for me. CRS 717.

2. RADIO: Roger, that…

3. Matt: What do you got?

4. Radio: C-R-S-7-1-7. It's coming in now, Matt.

5. Radio: Oh, and your wife called…

Panel 3
Matt looks in the cab while also talking into his radio. Maybe a shot from inside the cab looking down the long seat to Ray? Up to you, Chee. The driver's side door window is busted in. Broken glass on the seat, but nothing else much out of order, other than it's a real mess. Litter all over it.

6. Matt: What is it this time? Fried pickles? Frogs legs? Chocolate covered marshmallows?

7. Radio: Funny, Matt. Just ice cream though. Cherry Garcia -- to be exact.

8. Matt: Message received, Mel. And please feel free to remind her she's eating for two, not twelve.

Panel 4
Matt is walking out of tree line as his radio is blaring at him. The rain is coming down harder now.

9. Radio: Here it comes—she was reported stolen late afternoon yesterday. No corresponding reports after the theft. You find it?

10. Matt: Contact the owner, Mel. And a tow truck… maybe ***<u>TWO!</u>***

11. Matt: And when you report back to Alison, tell her I'll be bringing that Cherry Garcia home late.

12. Radio: Roger that.

Panel 5

Matt stands inside his own car door (open now—you know the classic cop talks on radio (not a CB) while leaning on his door pose, right?)

Panel 6

Closer on Matt, his hand letting the radio fall away from his face.

13. Matt: Stolen truck ditched in the woods… no other calls about a truck running around last night… no other hit and runs?

14. Matt: Hell, Ray, maybe they ***are*** out to get you.

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Panel 1
Establishing shot of Hoverman leaving the golf club. Exterior of the club house. Hoverman's body guard is opening the door for him in his nice white car. Probably a town car of some kind. A second town car (also white) is pulled up behind the first. Hoverman is entering the first car. It is raining pretty hard now.

1A. Caption: 11:21 am.

1B. Steve: You'll finish up next time, Mr. Hoverman.

2. Hoverman: Thanks, Steve.

Panel 2
We're inside the second car, camera in the back seat looking passed Marty and Robbie. Out the windshield we can see Hoverman's (the first car) car pull away. Rain is pelting away on the windshield.

3. Marty: And we're off, Robbie.

4. Robbie: Another day at the office.

5. Marty: I hope Mr. Hoverman can keep it under the limit today…

Panel 3
Exterior of the gate to the golf club. The first car has pulled out and is moving away from us. This is a normal two lane road. The second car is coming out of the gate. In the foreground is Ray's car, though we don't need to see him just yet.

5B. Marty: …I can't afford another ticket.

Panel 4
Interior, close on Ray, through his windshield (wipers not on so the windshield is blurry to see through, but we need to see that it's Ray, maybe we can see the bandage on his head clearly (maybe red on the bandage).

6. Ray: Good tip, Jer.

Panel 5
Now pull up so we're looking down at the road ahead of us. We can see all three cars moving and that the road itself has a ways to go before it hooks up with another major road. Ray is following.

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Panel 1
We're inside Hoverman's car. Steve is looking in the rear view mirror. We're positioned to see what's in the mirror, with Steve's head off to the left (maybe we can see his eye in the mirror as well as Hoverman and the other cars behind them—or maybe that's too much, Chee). Steve is noticing the tail. Hoverman is reading a newspaper, so he's looking down, hardly paying attention to Steve.

1. Steve: That's weird.

2. Hoverman: What's that?

3. Steve: Looks like we got a tail.

Panel 2
Exterior of the second car. We're looking in through the windshield (wipers going) at Marty (driving) and Robbie (in passenger's seat and talking on CB radio). Steve is radioing in. Marty looks concerned as he is obviously stretching his neck closer to the rearview mirror to get a better look. Ray's car in BG if possible/needed.

4. Radio: Heya, Robbie.

5. Robbie (into CB): What's up?

6. Radio: I don't know, but, uh, maybe you guys got a tagalong?

7. Robbie: No way!

8. Marty: Well what do you know…

Panel 3
Hoverman's car moves onto a highway entrance ramp. Please note that the ramp is going up—the highway is elevated. The second car is slowing behind Hovermans and moving to block the entrance to the highway.

9. Radio: Give us some distance, fellas.

9B Marty: You got it.

Panel 4
The second car stops diagonally across the ramp entrance. Please leave enough room for the car to still move as it's about too. Ray's car, if we can see it is forced to stop suddenly to miss the second (stopped) car.

10. Marty (from inside car): Not a problem.

Panel 5
We're inside Ray's car and he's visibly angry—livid! As he bangs his good hand against the steering wheele.

11. Ray: Damn!

12. Ray: Okay, you morons…

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Panel 1
Splash panel (red) as Ray has pulled his gun and is firing it rapidly out his car window. Several shots fired.

1. Ray: <u>…move it!</u>

Panel 2
The car guns it (no pun intended) and screeches up the ramp to the highway.

Panel 3
The car is now margining onto the highway as Ray's car is flying up at the top of the ramp—getting a little air along the way—he's right behind them!

2. Marty (from in car): The hell with this guy!

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Panel 1
And BAM! The car slides right into Ray's. Both cars go headed off to the shoulder of the highway!

1. SFX: BAM

Panel 2
We're out in front of both cars. Ray has to swerve further to his right to avoid hitting a concrete divider (this means he's beginning to head up an on ramp to another highway). The car he's chasing jerks to its left (the opposite direction as Ray) to avoid the same concrete divider and to stay on the highway. Ray is still gunning the motor! This is an action shot, so while the information is important to convey—don't lose sight of the fact that this is a blurry—fast—action scene in a good downpour!

2. Ray: Like hell you're losing me!

3. Robbie: Watch the waaaaaaaaall!

4. SFX (White car): EEEEEERRRRRR

Panel 3
We stay on Ray's car as he angles up above them, moving fast—rain splattering off his windshield!

5. Ray: Not that easy.

6. Ray: Not.

7. Ray: That.

8. Ray: Easy.

Panel 4
Pull up, bird's eye view looking straight down on the scene (that should make the rain look pretty cool) as Ray's car skids to a halt on the ramp which has now gone up and left back over the highway they were just on. Below and behind him is the other car he's chasing. Not that as Ray is stopping, he's jerked the wheel to the right so his car is almost doing a 180. This is so that he can jump out of the driver's side and he's right up against the ramp wall overlooking the highway in front of him.

Man, I hope this all makes sense.

9. Robbie: Shit, dude, that was some fast breakin' and turnin'.

Panel 5
Ray jumps out of his car against the ramp wall.

10. Ray: Where are you…?

Panel 6
And Ray takes aim below him at the highway…

11. Ray: Come on…

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Panel 1
Interior of the white car. Marty really focused, driving intently, still feeling the adrenaline. Robbie, on the other hand, is laughing and talking right at Mary—the adrenaline is having a different effect on him, but he's pumped to be alive.

1. Robbie: Seriously, Marty, we're lucky to be—

Panel 2
…and a rain of bullets come punching through the roof of the car, nearly killing Marty (so not a bullet through the brain, though it could be a head wound, we want the reader to think he's dead). Maybe we shape this panel like one of those bloodstains again, Chee? I think that was an awesome effect last issue.

2. Rbbie: —alive!

3. Marty: Akk—

Panel 3
Marty grabs the wheel and looks straight ahead, yelling.

4. Robbie: Oh, shit!

Panel 4
Ray is running down the ramp as fast as he can. Leaving the car behind him.

5. Ray: Shoulda' kept that personal trainer, Ray…

6. Ray: hoof whoof hoof

<u>**Page 16**</u>

Panel 1
Ray jumps over the ramp wall to get back onto the highway itself. Maybe a six foot drop, but still significant.

1. Ray: Please don't…

1B. Ray: ...Hurt!

Panel 2
Now Ray is coming up to the white car, which has now hit the highway wall against the shoulder of the road. It's parked diagonally with only damage on the front right quarter of the car. Robbie is wearily getting out of the car door. We don't need to see it (though it's fine if we do) but he has a handgun (maybe a glock). Ray is approaching quickly but with caution. Both hands holding his pistol as close to level as he can as he moves.

2. Ray: Hey! Put up your hands!

Panel 3
But Robbie quickly turns and starts firing!

3. Robbie: What's the matter with you?! You crazy—

Panel 4
And Ray fires one shot. Dead on Ray as the muzzle flashes. Cool looking shot.

4. Ray: <u>Drop it!</u>

Panel 5
Ray arrests the now wounded Robbie, flipping him over. Ray's got his cuffs out. Robbie is really hurting.

5. Ray: You have the right to remain silent…

6. Robbie: Ow! What the—

7. Robbie: <u>***You***</u> chased <u>***us,***</u> asshole! You <u>SHOT AT US!</u>

8. Robbie: We didn't do anything!

9. Ray: <u>OR</u> you can just keep talking and talking…

Panel 6
The driver, barely conscious, is pulling his handgun.

10. Marty: Ggg—kkk

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Panel 1
And Ray kneels down far enough to shoot Marty point blank. Red blood panel again! This time it's a real kill shot, Chee. As graphic as you like.

Panel 2
Robbie freaks out, screaming. Ray's just trying to hold on to him!

1. Robbie: What the fuck! You just Executed Marty!

2. Robbie: He was a good guy, man! You can't just go around shootin' people!

Panel 3
Ray shoves Robbie against the car door, gun in his hurt hand with the bandages. He's got the barrel up under Robbie's chin. Robbie is sweating profusely, not that we can tell in the hard rain. Both men are drenched.

3. Ray: I didn't want this anymore than you did!

4. Ray: I don't know you and I don't know this Marty. My beef is with your boss.

5. Robbie: Oh, shit. You're him.

6. Robbie: You're Crisario!

7. Ray: ***Shut up*** and ***listen*** to me. Here's the deal… I'll let you go if you tell me where I can find Hoverman next.

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Panel 1
Tighter on Robbie as he spills the information that Ray needs.

1. Robbie: Look, man! Okay! You let me go, right?

2. Ray: Right.

3. Robbie: Aw, shit. Okay. Okay, yeah. He's got a meeting tonight—don't know what for or with who—but it's at the Nite Owl.

4. Ray: What time?

5. Robbie: Time? Shit, man, I don't schedule his shit!

6. Ray: You want to be the next, Marty?

7. Robbie: Okay, I'm reading you. Two. I-i-it's at two a.m. tonight!

Panel 2
Robbie charges Ray pressing him back towards the highway wall, trying to throw Ray over.

8. Ray: God bo—

9. Robbie: Die! You crazy—

Panel 3
But Ray knees Robbie, throwing him backward into traffic as he falls.

10. Robbie: —Wuff!

Panel 4
Robbie hits pavement hard. Clearly in the lane of traffic, not on the shoulder.

11. SFX: Wump

Panel 5
A car comes screeching at Robbie. He knows he's going to die now.

12. Ray: AAAAAAAAAAAAAAAA!

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Panel 1
And the car stops just short of splattering Robbie.

1. Robbie: AAAAAAAAAaaaaaaaaaaa……

Panel 2
He's alive.

2. Robbie: Oh, thank you, Lord jesus.

Panel 3
Then Ray steps up, straddling Robbie.

3. Ray: Robbie, isn't it?

4. Robbie: Y-yeah.

5. Ray: Was the information you gave me accurate?

6. Robbie: Well, y-yeah.

Panel 4
BLAM. Ray shoots next to Robbie's head but doesn't hit him. Be sure to have Ray fire using his injured arm, please.

Panel 5
Extreme close up on Ray looking down. There's a sadness in his eyes.

7. Ray: I'm sorry about your friend. I wish I could take that back.

8. Ray: I could have killed you.

9. Ray: I didn't.

10. Ray: Now please, when you wake up tomorrow, tell your boss…

11. Robbie: Wake up tommo—?

Panel 6
Ray's gun strikes the Robbie on the side of the head clearly knocking him unconscious.

12. Ray: **…Leave my family alone.**

13. SFX: Crack!

<u>Page 20</u>

Panel 1
Splash page. We're looking at Ray as walks off shaking his hand in a "ow, that freaking hurt" way. His good hand holding the gun. Behind him, a bit in the distance is the scene we just left. The town car smashed against the highway wall and the civilian's stopped car in front of it (but not on the shoulder of the road) and Robbie's dead body. The civilian car's driver door is open. A woman (presumably the civilian driver) is standing with Robbie seeing if he's okay. He's yelling something (remember, he's handcuffed and he's been shot) but we can't hear him. Ray's too far away already. All of this is in sharp contrast to what is in the extreme foreground (I see it as a full body shot but it doesn't have to be, Chee). Ray is calm as he walks. Holding the gun and shaking his wounded hand. He's looking at the hand, really concerned about it.

Not that it matters, but the reason he's not running is that he knows he's got until 2:00 am to catch up with Hoverman. Just FYI.

1. Ray: Ow. That really hurts.

<u>Page 21</u>

Panel 1
Matt and Sarah face a big metal door. Their in the morgue of the hospital but I don't care if you have a sign that says so. It's not that important, really. They're both facing the same direction but they are talking to one another, even though what's on the other side of that door is more pressing. Next to the door, if you can establish it is a big long window for several people to view through, but we can't see what they're looking at here.

2. Caption: 8:15 pm.

3. Matt: You don't have to do this. The paperwork is done. There is no legal reason you need to put yourself through it.

4. Sarah: Debra is my baby sister. I taught her how to fold her jeans and roll up the cuffs to look cool. I taught her how to make her first screwdriver in the eighth grade—don't arrest me—but she taught me about commitment and seeing things through.

5. Sarah: I do have to go in there. I won't believe she's really gone until I do…

Panel 2
Close up on Sarah, with a long tear running down one side of her face—still entranced though.

6. Matt: I'm sorry Ray's not here for you.

7. Sarah: That coward got off easy. I'd rather face a murderer—a dozen murderers—any day instead of what's on the other side of that door.

8. Matt: Coward?

9. Sarah: Ray and Debra's marriage was shit. Why hide it? He's been running away from Deb for years. But this is just crazy? Even for a cranky wiseass like Ray. He's still running, after all of this.

Panel 3
Matt steps up right behind Sarah and she turns to look at him as he places his hand on her shoulder.

10. Sarah: He's always withdrawn into his work, Matt. But shouldn't something like this snap him back to what matters?

11. Sarah: He must really despise her.

Panel 4
Matt is opening the door in front of Sarah and gesturing that she should walk through.

12. Matt: I assure you he didn't.

13. Sarah: "Didn't." Right. Past tense now. I'll make a note of it.

14. Sarah: Open the door, please, Matt.

Panel 5
Sarah crosses the threshold into the next room.

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Panel 1
Splash panel. Debra is laid out on the morgue table. She's naked for all the world to see. There are cuts and scars all over her arms and head, but it's her and Sarah is standing right in front of us cover the middle portion of the body. She's hunched over on her sister's body—devastated.

1. Sarah: Oh my god, Deb… oh my god…

2. SARAH: I'll remember everything you taught me, Sis.

3. Sarah: I promise.

Panel 2
Smaller panel. Matt is turning away from Sarah. We can see her behind him just staring at her sister.

4. Radio (floating): Matt? Come in, Matt.

Panel 3
Also a small panel. Probably 2, 3, and 4 sit on the same tier on the bottom. Matt is holding up his radio again talking into it.

5. Matt: Go ahead.

6. Radio: We've found Detective Crisara, Matt. It isn't good.

Panel 4
Ray looks shocked—wide eyed—as he drops the radio from his head.

7. Radio: He's gone insane—

8. RADIO: He's killed people, Matt. We're mobilizing to bring him in.

9. Radio: …I knew you'd want to know.

10. Caption: To Be Continued…